THE PLAYHOUSES THIS WEEK



MONDAY-Forty-fourth Street Theatre-Robert Mantell begins the

Victorien Sardou. Princess Theatre-James Barnes will show the pictures taken by his expedition in Africa.

TUESDAY-Garrick Theatre-The Modern Stage Society will present "Elga," by Gerhart Hauptmann.

AN INTERESTING EXAMPLE

OF BELASCO STAGECRAFT

chanical device, bizarre scenery or until they too think they hear guns, any new idea of the stage. David What he has done with the single,

production. "Marie-Odile," at the Be- vent in "Marie-Odile" is well night

seen Theatre.

One example of this is shown during scenic perfection.

Then there is imagination in the

tion of forming a repertory company in New York to the extent of having his actors appearing to having his actors appearing ager of the kind that must assume It may be that the public here is duties largely those of the janitor. so indifferent about the distinction stay away when there even is so little He will be the artistic soul of the trouble involved as making certain

lasco Theatre.

the sergeant, who calls out:

s still on the stage.

object of the theatre.

By LAWRENCE REAMER. | lack's Theatre, although the man-RANVILLE BARKER has al- darins would doubtless warn Mr. ready succeeded in his ambi- Barker that continued success for

so indifferent about the theatre as to the name of the play. Mr. Barker And that is possible only in a play- will test the wisdom of this concluhouse of the dreaded repertory char- sion, which seems to us founded rather on the superstition of the enacter. So far the institution has trepreneurs than the enlightened prospered in the Emited trial at Wal- study of the conditions by outsiders.

There is never time, however, to go profitably into the cheories of the cheories of the commentators on the theatre managers, as it is the business of the commentators on the theatre know them only by their fruits. Mr. Barker believes that with two or three plays in performance at Wallack's he can get the spectators to come two or three times instead of once. What may happen when he does not have the requisite number.

Midsummer Night's Dream" are applianted of the play, thought to be possible to most discussed features of the play, thought to be possible to choose to hear treble than soprano. This is especially true of one thought to be possible to the play, thought the sexplanation:

Then come the fairies. Can even the success, the most success, and must be spoken classically such a gentus of the care of the play, thought to be possible to;

Then come the fairies. Can even the such the such such as an interesting point, and it opens up the whole question of the oss and guin to pure poetry on the stage? The plous commentators on the stage? The plous commentators on the stage that with two of the fairies are detailed. This is an interesting point, and it opens up the whole question of the cost of the play. Choose to hear treble than soprano. This is an interesting point, and it opens up the whole question of the oss and guin to pure poetry on the stage? The play and the sublimer that it is the most discussed features of the play. The play is discussed features of the play. The play is discussed features of the play. The play is

thusiasm suggests. But it will not be stage where he now says he is opposed staging can compass the difficulties of about the stage. Belasco successfully attempts to stim-ulate the imagination in his latest terior of a room in an old French con-manner in which he produces "A Mid-ever, who can turn out such successful its cause is won. possible to agree altogether with the to the use of animals. Anybody, how- 'A Midsummer Night's Dream' surely

does not have the requisite number without grace in line. Also, there are not follow that. If a play written for listen to the chatter of a smart society of attractive plays cannot be any without grace in line. Also, there are not follow that. If a play written for too many of them that are physically the stage cannot be put on the stage, gathering; in the school playground at larger than they should be. The chilhe had only one unpopular piece. larger than they should be. The ends the playwish, it seems the playwish that the playwish the pla At all events the experiment will be rest of Oberon's crew so graceful as he speare failed, or need the producer only interesting. In fact everything that and his consort or as Puck there pray for a little genius too? The beauty in the English language."

The Russian state school which Anna Pavlowa was graduated pupils progress and show greater failed, or need the producer only in the English language." interesting. In fact everything that and his consort or as Puck there pray for a little genius too? The rhythm, to reestablish a standard Mr. Barker promises to do will prob- would be no objection to the ungrace- fairles are the producer's test. Let beauty in the English language."

great many opinions, all the enthusi- Dream" are such charming apparitions passing that test has inspired the asm of youth and the energy to carry that they ought to reconcile Mr. present production. Foothardy one they do occasionally suggest deacons success. into effect the measures which his en- Barker to the use of children on the feels facing it. But if a method of in their gold dalmatics as they stand

I can visualize neither a borinning nor an end to realism of either scenery or action. Nor yet to use children. To the reading of most of the players, my mind neither children nor animals fit with the theatre. Perfect in their distance of the importance of the players, and the theatre. Perfect in their control in the importance of the importance of the control in the poetry and more than two defend it as poetry any more than you defend it as poetry any more than you can defend 10h. Sophonisha.

One example of this is shown during the progress of the second act. When the progress of the second act. When the Prussian Uhlans are seated at the Prussian Uhlans are seated at the progress of the second act. When the Prussian Uhlans are seated at the progress of the second act. When the Prussian Uhlans are seated at the progress of the second act. When the progress of the progress of the second act. When the prog

Prussian Uhlans are seated at ter Louise beseeches the Mother Suthe table, where, before them in the perior not to send the little novice to first act, the nuns had breakfasted, a home, but rather to let her go out singing of "The Watch on the into the sunshine-"light beyond the the singing of The Water of the sunshine "light beyond the Rhine" is stopped at the command of threshold." Mr. Belasco's treatment of the Shubert Theatre, told a Sun re- Here and Abroad and Gives Many Interesting this most difficult of imaginative porter yesterday many interesting Silence! Silence! Didn't you this most difficult of imaginative porter yesterday many interesting scenes shows no lines in the drawing.

Listen! I—thought

I—theard—guns. Sh! Don't you?"

Didn't you this most difficult of imaginative porter yesterday many interesting scenes shows no lines in the drawing. facts about London fun in the musical plays during the last score of lying about.

They all listen, and the corporal, by has gone or and the corporal, ing the distant reports themselves, at the very point where the spiritual- Wallack's and Daly's, both of which piece, an Yet not a single gun is heard. All -a sort of desecration of that faith the art for which they were built. Two

tance off stage! But Mr. Belasco pre- Mother Superior, whose adherence to Winter Garden, which has so far fers to let the imagination have full duty was of the strictest order; or preserved a milieu, shall I say, that In this way real illusion is that Sister Louise, who loved the to a great extent characterizes that created, and this is perhaps the prime girl; or Old Peter, who had been her of the Gaiety, though of course it is helper, doctor and friend, all in one- yet too young to boast of any of the How, asks the reader, do the actors it could not be supposed that any one venerable traditions. The Empire vey to the audience that they hear of these folk, whose lives the little clientele is always certain to be enthe firing of guns in the distance? novice so closely touched, would fail tertained by the higher forms of the Merely speaking the lines about it is to look after her creature comforts dramatic art, and the patrons of the not sufficient without the employment after she had gone beyond the con- Winter Gard-u may be sure to be

To make the actors really feel that vent walls,

years.

"It could not be supposed that the a certain serious atmosphere, and the

Facts About the Old Gaiety Theatre

character from the present kind of time that musical comedy became dif-They all listen, and the corporal, who has gone over to the doorway who has gone over to the doorway leading to the courtyard, says:

"I was well aware that the question of the girl's lover and his failure to return before the final curtain New York city with which I might word, which there describes more defileading to the courtyard, says:

"Yes—way off. I thought just now

This fittle scene is so impressively done that the audience feels so sure that the soldiers in the convent really this course would have meant the intervent and the sold that the soldiers in the convent really the place," said Mr. Belasco, "but the discussion, and I did compare the Gaiety of London to illustrate the air of tradition that clings out story. I might describe these entreacted at this time were 'Faust Up to out story. I might describe these entreacted at this convert the fair the air of tradition that clings out story. I might describe these entreacted at this convert the fait to do the fair the air of tradition that clings out story. I mi

which was the very essence of the others remain in active service and the following th in the harlequinade that Sir Henry by 'punning.' in the hariequinade that sir tiens by 'punning. This was even the living made one of his earliest appearances. The theatre at this time to the extent of 'punning' in the title of the play, as, for instance, one was was under the management of John called 'Up to Data,' a takeoff on the Lionel Brough and Edward Terry kept the English public laughing many years. About twenty-five or thirty years ago the theatre passed into the

"The performance usually lasted plays and many old favorite tales Hollingshead and in his company titles of most of these shows, for they

hands of George Edwardes, the present "The first musical comedy to be promanager and one of England's fore- duced at the Galety was 'In Town,' of some outside agency and it was in this that I made my appears there. The other theatres in they hear guns, so that they walls.

The house continued with that type great gardless are relicargasts employed a base drum bear as searched that the vote of the exceptions in the sergeral called stage. When the sergeral called stage. The server is the server in great called stage. When the server is the server is the server is the server is the server in the server is the server in great called stage. The server is the serve "Then there was that strong pre- appears there. The other theatres in roultion on the part of the young this city are since the part of the young the hearsals until every one of the soldiers free air. Sustained by her wonderful date, but the old Gajety. Theatre, which became so accustomed to actually became so accustomed to actually became so accustomed to actually faith and innocence, and nothing else should that when the beside.

Dickens and cross the street from the old Gajety. Theatre, which long skifrs, an amazing innovation for bounds that when the beside.

The lefter in date of the day, appeared in comedy with its complete English cast. It is distingtion for blooking this street from the old Gajety. Theatre, which long skifrs, an amazing innovation for blooking this site and innocence, and nothing else stood on the opposite side of the road on the opposite side of the road on the opposite side of the opposite side of the road on the opposite side of the opposite side of the road on the stage part of the uniform. On festive also part

period because, as in the burlesque. As there are but from sixteen to day, each title contained the 'Up to eighteen vacancies to be filled, a very Date' slogan, so in this period most of careful examination and weeding out. Girl' and the 'Girl on the Film.'

"With the abolishment of tights dis-

of the orchestra, known in this countresses for a final test. try as the bald headed row and in London as the 'crutch and toothpick | The examining collaboration of the corps de ballet, Advancement from the carefully and most critically every corps de ballet. Advancement from the corps de ballet to the rank of the corps London as the 'crutch and toothpick | The examining commission watches most rigid examination they are gradods of the comedians changed with the character of the show. It became child's body as he or she walks, runs, the corps de ballet to the rank of the character of the show. It became child's body as he or she walks, runs, the corps de ballet to the rank of the character of the show. the character of the show. It became dances and poses. If a physical fault premiere danseuse depends entirely necessary that the performers become dances and poses. If a physical fault upon the dancer's own ability and necessary that the performers become genuine comedians to interpret the connected story upon which the music was strung. Previously acts were injected into the performance which were simply funny in themselves with they are placed in the ballet school on the strung of the performance which were simply funny in themselves with they are placed in the ballet school on the strung of the performance which were simply funny in themselves with they are placed in the ballet school on the ballet school on the performance which were simply funny in themselves with they are placed in the ballet school on the ballet school on the strung of the performance which they are placed in the ballet school on the school on the performance which the school on the ballet school on the ballet school on the school of the performance which the out any regard for their relation to they are placed in the ballet school on recognize a future ballering before the rest of the acts, which policy exthe rest of the acts, which policy ex-ists to-day in the revue. The class of time those children who are not pro-ists to-day in the revue. The class of time those children who are not pro-reached that position when she was

rhymed couplets were got rid of, blots upon the dignity of the play. From this sort of thing William Poel has been our savior, and we owe him thanks. In the teeth of ridicule, he insisted that for an actor to make himself like unto a human megaphone was to miss for me thing the whole merit of Elizabethan verse with its consonantal swiftness, its gradations sudden or slow into vowelled liquidity, its comic rushes and stops, with above all the peculiar beauty of its rhymes. We have had of course individual actors or speakers of taste and genius (one instances Forbes-Robertson), and there might be now and then a company inspired by such scholarly ideals as Benson could give; but Poel preached a gospel. What else was Shakespeare's chief delight in this play but the screeds of

Pitania and Puck? At every possible and impossible moment he is at it. For Puck's description of himself there may be need; but what excuse can we make for Titania's thirty-five lines about the dreadful weather except their sheer beauty? But what better excuse? Oberon is constantly guilty. So recklessly happy in writing such verse does Shakespeare grow that even the quarrel of the four lovers is stayed by a charming speech of Helena's thirty-seven lines long. It is true that at the end of it Hermia, her author allowing her to recollect the quarrel, says she is amazed at these passionate words, but that the passage beginning, 'We, Hermia, like two artificial gods,' is meant by Shakespeare to be spoken otherwise than with a meticulous regard to its every beauty is hard to believe. And its every beauty will scarcely shine through throbbing passion. No, his heart was in these passages of verse, and so the heart of the play is in them. And the secret of the play-the refutation of all doctrinaire criticism of t-lies in the fact that though they may offend against every letter of dramatic law they fulfil the inmost spirit of it, inasmuch as they are dramatic in themselves. They are instinct with that excitement, that spontanelty, that sense of emotional overflow which is drama. They are as carefully constructed for effective speaking as a messenger's speech in a Greek drama. One passage in particular, Puck's 'My mistress with a monster is in love,' is both in idea and form, in its tension, climax, and rounding off, a true messenger's speech. Shakespeare, I say, was from the first a playwright in spite of himself. Even when he seems to sacrifice drama to poem he--instinctively or not-manages to makthe poem itself more dramatic than the drama he sacrifices. And once he has found himself as a playwright very small mercy he has on verse for its own sake. He seems to write it as the "Lacking genius, one considers first how not to do a thing. Not to try and realize these small folk who war with reference for their leathern wings: that goes without saying. In this play I can visualize neither a being property of the cost of all the co

RUSSIAN BALLET SCHOOL

ably be interesting largely because he seems to be interesting himself with a The children in "A Midsummer Night's of the play, yet partly too a hope of "A Midsummer Night's Dream" suffi- and Vienna. Any knowledge of its when dancing wear loose jackets. ciently remote and imaginative even if thoroughness will explain its great trousers which reach just above ti

Petersburg for examination. The chil- skirt with tights to match. George Grossmith, who is the common Compares Gaiety in Musical Plays died last year). Connie Ediss, at pressum the Night at Common Compares Gaiety in Musical Plays died last year). Connie Ediss, at pressum to have a little the Night at the school, but live at home with their parents. ent in this country, and myself. This quartet remained intact for fifteen of it in the selecting process, due no doubt to the fact that their parents their mental training is given in en-

the titles contained the word 'Girl.' process must be gone through. First, afternoons to the study of geography. This mode of baptizing musical come-dies continued down to the present and a large number rejected. Those elementary studies. day in such shows as 'The Sunshine who pass the physical examination are miming are also parts of the curricuthen given a careful mental examina- lum. The boys are taught exactly tion, and more are rejected. Those how to hold their girl partners while appeared also that type of sybarite, who pass these two examinations are the girls are posing or twirling durappeared also that type of sybarite that finds its habitat in the first rows of the orchestra, known in this countries for a final test.

Who pass these two examinations are ing their dancing.

For seven years or more the students are trained and then after

trial for a year. At the end of that she is 20 years old.

ankles and fit tightly there, wide, low the merical bout the stage.

Fach year 120 boys and girls present themselves at the ballet department of the Imperial Theatre School in St.

Must such vital and rapid playing of Petersburgs for examination. The stage of the st

dren range from 7 to 10 years of age. The boarding school in which these averaging 9 years generally. The ap- future dancers live accommodates

"In the history of English musical bave more opportunities for pressing semble. At 8 o'clock every morning comedy I like to term this the 'girlie' their claims for recognition.